



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Correspondence.

SOME ANSWERS TO A NOVICE.

Editor of *The Art Amateur*:

SIR: (1) How can I prevent my wooden palette from being stained by the colors set on it? (2) Is there any way to preserve the colors mixed on the palette which are not used the same day? (3) How is the canvas moistened for a second painting?

A NOVICE, Detroit.

ANSWER.—(1) If your palette is seasoned it will not stain. To season it, rub into the wood as much raw linseed oil as it will absorb. (2) Transfer them with your palette knife to little china tiles and keep the tiles under water until you want to use the colors again. (3) When the first painting is dry, pass a damp cloth over the surface of the picture. After wiping it dry, rub over it a little poppy oil. Use only just enough oil to moisten the surface, and if there is any remaining remove it with a soft cloth. The purpose of the oil is to make the after-painting unite with the first and so produce the appearance of all having been done in a continuous sitting.

THE WORD "PLATEAU."

Editor of *The Art Amateur*:

SIR: What is the exact English equivalent for the French word "plateau" which is so often found in bric-à-brac catalogues in the latter language? Is it the same as plate?

C. F. D., New York.

ANSWER.—A "plateau" is a china tray for a ewer, or more commonly a stand for a tea-service. In most of the old ceramic factories, a favorite form of service was the déjeuner, or tête-à-tête, consisting of milk and coffee (or tea) pots, "sucrier," two cups and saucers, and the "plateau." Many "plateaux" are as handsomely decorated as any of the pieces of the service, and evidently were not meant to be hidden by the pieces they were made to hold.

ETCHING MATERIALS.

Editor of *The Art Amateur*:

SIR: Will you inform me in your next issue: (1) Where coppers, needles, ground, etc., for etching, can be obtained? (2) Could impressions be taken in the ordinary copper-plate roller press of the visiting-card engraver? (3) What kind of paper is best for impressions, and where can the paper be had?

E. L., New Orleans.

ANSWER.—(1) Of Geo. Finkensaur's Sons & Co. (2) Yes. (3) Many kinds of paper are used. The dealers named would doubtless send you a list.

"THE LORELEI'S DEN"—A NEW ENGLAND STUDIO.

Editor of *The Art Amateur*:

SIR: May I have a little space in which to tell your readers something about the studio of a New England friend of mine?—a friend who, not content with an enchanting old home with ancestral portraits and historical elm trees, gave it a crowning charm when she fitted up for her china painting what we delight to call "the Lorelei's Den." It is a square, uncarpeted room, with Persian rugs before the door and between the two north windows, and a large, soft crimson rug in the middle of the floor. Brass andirons shine in a cheerful open fireplace, hemmed in by a brass-rimmed wire fender. The chimney-piece is decorated with a row of tiles, studies in wild-flowers—and two relief medallions, portraits of Napoleon I. and Josephine—the latter especially beautiful. On the high wooden mantel-shelf are several plates of dark-blue India ware, a Chinese salver with red flowers on a dull blue ground, and two jointed Chinese dolls, in blue and yellow native dresses, executing a fantastic dance in the friendly shade of an immense red-flowered pitcher. A small, quaintly-shaped iron lamp (like an antique chafing-dish) hangs by its high, curved handle just before Napoleon's stern face, and across the stone front of the fireplace, above the tiles, is fastened the long, black, polished stem of a Turkish meerschaum smoked by Louis Kossuth one night, years ago, as he sat in the library downstairs. Another relic is this curious old yellow and green box, upon which stands an unframed oil painting of a pert little darkey in a blue shirt; in front of him, on the box cover, is perched the sauciest and tiniest of Chinese slippers, with a turned-up toe!

Leaving the fascinating fireplace, we come to a closet-door, above which are three bamboo canes and some Japanese fans. The door itself is covered with unframed oil paintings. The corner of the wall between closet and window is also covered with oil sketches, dried grasses and bits of queer Chinese paper. A walnut bracket with a bust of Minerva, a key, a large, old-fashioned blue umbrella, and a green one to match, complete this bewildering corner.

Then comes the secretary—at which I am writing—its four shelves filled with bric-à-brac and books—the latter mostly German, including the works of Schiller, Goethe, Uhland and Heine. On the corner of the secretary hang three gay chate-laine bags of yellow silk, embroidered with flowers; twined carelessly around them are some charming mementoes of the Lorelei's foreign travel—rosaries, carved in amber, in coral, in white and red ivory, in olive-wood, and one, perfumed, of Turkish pressed rose-leaves. The window corner beyond the secretary is adorned with an exquisite dreamy little water-color sketch of "Mythenstein," and the "lake of the four cantons," in which the purple shadow of distant mountains falls across the

deep, blue water. All along the wall are more paintings, mostly of French peasant women. Above these hang a framed photograph of a public garden in Hanover; a bunch of dried cat-tails, fastened to the wall; and a sketch of golden-rod, and purple asters.

Continuing our "voyage around the room," we come next to an open cabinet, its five shelves filled with dainty china. Above, is draped a wide India scarf, against whose dark crimson folds, an alabaster statuette of the Gladiator, and one of Ariadne, stand out finely. Two shelves hold China plaques, decorated by the Lorelei's artistic pencil; tête-à-tête sets, coffee-cups and saucers, and some beautiful spode plates. Below are pieces of undecorated china, sketches and portfolios of engravings, screened from view by two exquisite scarfs, or veils, of Canton crape—one, white striped with yellow satin; the other brilliant with crimson and blue flowers.

Now we come to the door of exit—above it is a crayon drawing of a Capuchin monk, and on the door is one of a Franciscan. An old-fashioned mirror framed in black and gilt hangs above a chest of drawers, covered with a bright India shawl. Over it are more sketches, and upon it a dark-blue "ginger-jar," twined with bamboo cords, and a black cup and saucer. The two painting-tables stand just in front of the third window. Their contents I despair of enumerating; but on the wall above the artist's head, as she sits with her profile to the light, and sunshine glinting in her hair, are the most charming things: a stork, gray and tall, standing meditatively among the reeds; wild roses, white daisies, and bright birds. VIOLA ALPINA.

CONVENTIONALIZED BOTANICAL FORMS.

Editor of *The Art Amateur*:

SIR: Has anything appeared in your pages explaining the principles of conventionalized plant and flower forms for the purposes of flat decoration? If so, please refer me to the numbers of *THE ART AMATEUR* containing them, and also to any illustrations on the subject, if any have appeared.

DESIGNER, Buffalo, N. Y.

ANSWER.—Some reference to the subject, with illustrations, will be found in the article on "Principles of Design in Carpets" in the present issue. See also No. 4, Volume I, on "Designs in Art Needlework," in which were given the conventionalized forms of the sunflower and several varieties of leaves.

TO TEST RESTORATIONS OF OLD CHINA.

Editor of *The Art Amateur*:

SIR: Is there any way to test restorations of old China? A friend of mine who bought what he thought to be a valuable piece of old Sèvres, on bringing it home discovered that it was plugged in two places with composition.

COLLECTOR, Philadelphia.

ANSWER.—A good test is to tap the suspected portions with the edge of a coin. The China will always give a certain ring, although slightly tapped. A similar tap upon composition will return a dead wooden sound.

TO RESTORE FADED UPHOLSTERY.

Editor of *The Art Amateur*:

SIR: Can you give me directions for restoring faded hangings?

CORA B., Halifax, N. S.

ANSWER.—The following directions were given recently to a correspondent of the *London Furniture Gazette*: "Beat the dust out of them thoroughly, and afterward brush them; then apply to them a strong lather of Castile soap by means of a hard brush; wash the lather off with clear water, and afterward wash them with alum-water. When dry, the colors will be restored in their original freshness. When the colors have faded beyond recovery, they may be touched with a pencil dipped in water-colors of a suitable shade, mixed with gum-water."

PIPE CLAY FOR MODELLING.

Editor of *The Art Amateur*:

SIR: Will you please state through the columns of *THE ART AMATEUR*: (1) Whether the extremely white clay used in moulding clay pipes is as white before being baked? (2) Whether it would answer for sculptural modelling? (3) Where it can be procured?

A. D., Hallowell, Me.

ANSWER.—(1) It is grayish in color before being baked. (2) It is well suited for modelling. (3) Of Geo. Finkensaur's Sons & Co., 513 and 515 Sixth Avenue, New York. We may add that it costs about three cents a pound.

THE programmes and invitation cards issued for the series of entertainments given in New York recently, in honor of the American Medical Association, were remarkably handsome. The four-page programme of the entertainment at the Academy of Music, printed in violet ink on thick, cream-colored, gilt and bevelled-edged Bristol board, had on the first page, embossed in green bronze, a bust of Hippocrates, and a rich maroon satin ribbon, printed in gold, inserted down the right-hand side, after the style of the Lotos Club decennial dinner menu (gotten up by the same firm of stationers who furnished these—Messrs. Dempsey & Carroll). The programme at Booth's Theatre was cased in a broad blue satin ribbon, with long, natural fringe, the back of the cover being about an inch longer than the front. On this was stamped in gold a medallion head of Galen and the name of the American Medical Association with appropriate ornament. The inside consisted of the engraved card of invitation and the printed bill of the play.

New Publications.

A HAND-BOOK TO THE PUBLIC PICTURE GAL-
LERIES OF EUROPE. With a Brief Sketch of the History of the various Schools of Painting, from the 13th Century to the 18th inclusive. By Kate Thompson. Third edition, with illustrations. London and New York: Macmillan & Co., 1880. Such a comprehensive guide-book as this, which is not too bulky to put in a lady's satchel or in a gentleman's "courier-bag," will be found invaluable to the tourist, and as the latest and most convenient work of reference on the subject it should have a place in the library of every person of culture. The author, who is a daughter of the eminent Sir Henry Thompson, evidently has performed her task with industry and discretion. The numerous little outline engravings of famous pictures which accompany the text will be useful memoranda for both tourist and student.

THE PORTFOLIO FOR JUNE (J. W. Bouton) has two excellent etchings on "Collander" by David Law, and "King's College Chapel" (Cambridge) by J. W. Clark. The third large plate of the number gives illustrations to an interesting article on "The Lion in Ancient Art," to which are added in the body of the article some further curious drawings.

THE SUMMER NUMBER OF EHRICH'S FASHION QUARTERLY is full of matters of interest to the ladies, including a colored plate of the latest modes. Among many popular writers who contribute to the columns of this magazine are Mrs. Emily V. Battey and Mrs. Juliet Corson. The latter, who is Superintendent of the New York Cooking School, is writing a series of valuable papers in her special line, entitled "The Household Council."

BOOKS RECEIVED.

EXAMPLES OF HOUSEHOLD TASTE. By Walter Smith. New York: R. Worthington.

HAND-BOOK OF POTTERY AND PORCELAIN. By Hodder M. Westropp. New York: R. Worthington.

AMATEUR THEATRICALS. By Walter Herries Pollock and Lady Pollock. London and New York: Macmillan & Co.

THE GREAT ARTISTS' SERIES: Horace Vernet—Paul Delaroche. By J. Runtz Rees.—Michelangelo. By Charles Clement. New York: Scribner & Welford.

THE SUPPLEMENT.

PLATE LIII. is a design for etching on linen, suitable for a tidy or chair-back. (See page 37.)

PLATES LIV. and LV. are the last in Prof. Camille Piton's series of six designs for dessert-plates. They represent "Field-Poppies, Daisies and Asparagus" and "Roses and Wheat." The following are Prof. Piton's directions for painting them: "Plate LIV. Grounding color, light celadon. Field-poppies may be made by mixing equal parts of capucine red and red brown; three firings. Another way: first fire, orange red in the lights and lake red in the shadows; second fire, carmine No. 3 in the shadows. The centre is black and brown green No. 6; daisies, white of the porcelain; shadows, pearl gray and sky blue. The centre is silver-yellow shaded with yellow brown. Asparagus, first fire, deep chrome-green and yellow for mixing; second fire, brown 108. Plate LV. Grounding color, copper water-green. Wild-roses, first fire, crimson lake, very light; second fire, carmine No. 2. The centre is silver-yellow and brown 108. Ears, first fire, silver-yellow shaded with yellow-brown; second fire, brown 108. Leaves, first fire, deep chrome-green, yellow for mixing; second fire, grass-green No. 5, brown 108."

PLATE LVI. gives two figure studies for drawing in pen-and-ink.

SOME of the finest mosaics ever brought in this country are to be seen at Olivieri & Bennett's, in Broadway. A table of black marble, with wonderfully intricate but harmoniously blended insertions of colored stones, wrought in geometrical designs of the most artistic conception, is a masterpiece of Italian workmanship. It stands on a pedestal of solid ebony superbly carved. The price of the table is \$2000. One smaller and of circular form, also with a foundation of black marble, encircled with a wreath of flowers of wonderful workmanship, costs \$600. And a third, also circular, with light panels, representing by alternate flowers and allegorical figures the four seasons, hardly less beautiful than the others, is valued at \$375. The introduction of goldstone in conjunction with a beautiful blue marble in the borders of the panels is very effective. Another superb circular table has for its decoration doves composed of white inlaid marbles and gracefully disposed ribbons of malachite studded with mother-of-pearl.

MR. CARYL COLEMAN has taken the agency for New York of Low's art tiles, and has fitted up as show-rooms the apartments over the florist's, at the corner of Twelfth street and Broadway, displaying to advantage these really beautiful goods. A little bath-room adjoining his office has been artistically floored and wainscoted with some plainer tiles, which, in conjunction with those from the Low factory, make a fine appearance.



PLATE LIII.—DESIGN FOR ETCHING ON LINEN.

DRAWN FOR THE ART AMATEUR BY F. A. WHITING OF DUNELLEN, N. J.

(See page 37.)



PLATE LIV.—DESIGN FOR A DESSERT-PLATE. "Poppies, Daisies, and Wild Asparagus."

THE FIFTH OF A SERIES OF SIX. DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF PHILADELPHIA.

(For instructions for treatment, see page 44.)



PLATE LV.—DESIGN FOR A DESSERT-PLATE. "Wild Roses and Wheat."

THE LAST OF A SERIES OF SIX. DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF PHILADELPHIA.

(For instructions for treatment, see page 44.)



PLATE LVI.—DRAWING STUDIES IN PEN-AND-INK.